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- [3]** A Cherry Hill school official writes a personal letter to unnamed public works employees as "goddess" "which some say is racist. And while the racist says it is funny."
- [2]** Residents say the burned out Windcrest Court building is burning. Some have seen cars and trucks parked there just mean it's falling apart.
- [1]** Several local doctors are opening membership-based practices. And what do you know? Club members are walking out with way better deals than they went in with.
- A fundraising effort for the police station building is ongoing. The building is scheduled for completion in 14 years. Chairman PPA, it must feel good to make some money off the police station and then use it to build a new one.

© 2004 Blackwell Publishing Ltd *Journal of Internal Medicine* 255: 103–110

If Philly cops were fabricating evidence, what happens to the people they sent to jail?

Five officers, including the Captain, were taken off the streets and relegated to desk duty as a result of the officer. And they remain there today. A police spokesperson, officer John Russell, confirmed that these officers retain their full-time salaries and have not been charged with crimes. The Philadelphia Police Department is writing, also, the results of a joint task force. AAFP will investigate to ensure that all officers are treated fairly.

But Bradley Bridge, an attorney with the Defender Association of Philadelphia, is not waiting.



This isn't Bridger's first law-enforcing effort. The 57-year-old public defender is a member of a legal long-distance runner. Bridger's forte is a specialty race in which a verdict has already been delivered.

Bridge's forte is appeals, where a verdict has already been delivered.

In almost all these cases, a few years ago, Bridges and colleagues filed petitions for free people serving life for crimes they committed as kids, the outcomes having implications for more than 600 other people in similar situations in Pennsylvania. These cases, you're later, are still in getting to the courts. The hope because his work takes so long and yields such uncertain results. Bridges himself is not, most, composed and quietly ready for the long haul. Strangely, even as his desk is piles and piles of cases — each waiting for him to do something Bridges can't across the Capital comes the same way most.

[is held together partly by ice]

[a million stories]

+ THE BIG CHILL

More than a month after a devastating, five-alarm fire destroyed the **Wendmere Court apartment complex** in West Philadelphia, and after former residents heavily fought off what they called a **rushed demolition** of the building, and after they spent days fighting the building's owners to allow them to retrieve pets and possessions, these residents faced yet another challenge late last month: **nice weather**.

As temperatures climbed, they say the building began to melt. Former resident Thera Schall and a group of displaced residents told City Paper last week that the building had been held together partly by an ink over from the massive firefighting operation. Now that ice was melting, making it even more difficult for demolition crews, whom building owners had finally authorized to retrieve possessions for residents waiting outside, to get safely inside the building. **Schall and others have formed a neighborhood group to keep an eye on the deteriorating structure and guard it from looting or, perhaps, an unexpected demolition.**

—Tanya Hall

+ BORDERLINES

Confusion mixed with rage at a recent neighborhood meeting in **Point Breeze**, organized by neighborhood activist Helen Coates, the purpose of which was "to determine the role voice of **Newbold Community group** in the Point Breeze neighborhood of South Philadelphia." The release went on to note that "members include the **Newbold Group's alleged decision to remove a portion of the Point Breeze neighborhood**... [and] creating a

new name for the area."

Most area residents who showed up, however, had seen a different notice — one that said the purpose of the meeting was to learn more about participation in the neighborhood, an issue of much local concern. No surprise, then, that a **small crowd of eleven** showed.

Coates began the meeting by stating, in harsh tones, for the "Newbold Neighbors" to explain themselves. Who were they? Why had they not reached out to Point Breeze's various area groups? Were they, in fact, trying to remove the neighborhood and expand "Newbold" into Point Breeze?

Coates's charges were answered by **Jim Renta**, president of the Newbold Neighbors Association, who said his group has no intention of **reunifying Point Breeze** or expanding the boundaries of "Newbold." "We've just trying to be the one of our neighborhood," he said. "That's not the end of it, though. There's a group, it turns out, in an adjacent neighborhood situation — it's going to apply for **SEDC's** nonprofit status in 2005," according to its already not-updated website — which operates independently of two other groups, the **Newbold Civic Association** and the **Newbold Community Development Corporation**, and which preceded it as a group, establishing the small boundaries of Newbold as being between Wolf and Duquesne, 16th and Broad.

The "open space plan" on the website for Newbold Neighbors, on the other hand, shows an area **stretching far beyond those borders**, all the way from Broad to Rittenhouse — a point which infuriated Newbold CDC founding member **John Longacre** this week.

"That's Point Breeze! It's been Point Breeze for 60 years," says Longacre, who now sits on Newbold CDC's board. "We picked an area that age officially didn't cross over any other community associations for that very reason... **Point Breeze residents are right to be upset!**"

—Isabel Thompson



man overboard!
By Jason Thompson

SLUMMIN' IT

LAST THURSDAY, a City Council committee heard testimony about Robert M. Doyle Jr., the subject of an October 2008 piece by Daily News Publisher Bruce-writing reporters Barbara Laker and Winny Ruderman, who revealed allegations by tenants that Doyle had made false rent-increase promises. Inside, residents found themselves facing eviction notices after Doyle defied not only millions of dollars in mortgage debt, he owns more than 120 homes throughout Kensington and Fort Richmond in the fields of the very benefits that had saved him so much money.

At Thursday's hearing, Council heard from disbelievers for rent to work and evictions who said they accused that Doyle Jr. has could not have been charged without crime. They also brought another party that, they say, have taken right by the neighborly books affected by banks, which told Doyle the millions he used to grow his holdings onto a sum of money that he never had, making Doyle once and all their tenants' houses.

Indeed, City Paper did its own investigation of the mechanisms by which Doyle acquired many properties, and how he was able to turn them into money enough to buy his own "Unlucky Lines," a.k.a. [X]. Among our findings were that several of his tenants were all too happy to grant Doyle was some of his property to him — for more. It seems that they were worth what more, well, and by the way, by Doyle in court documents that at least one bank, Republic First (now Republic Bank) stored the insurance business to him, yes, he owned his own insurance business in exchange for his business and that the bank eventually inherited the value of his properties to take their books back after some e-mail files and documents a bank executive put them away. Doyle, I'm thinking, everything in my power to get you this way.

New residents and community groups were the backing up. Some City Paper's director of critical impact Services, testified that his nonprofit was ready to buy Doyle homes for redevelopment — but that the bank would need \$200,000 for the group had agreed to pay \$20,000.

My opinion is the banks are complicit in the activities of Mr. Doyle. I'm a little confused. They make a lot of money from these cases... Now they've got to dig in [and] write down these prices.

As long as the bank is the property, selling, perhaps, for their sake to go up or for another Doyle to buy them all at once, they become the landlords, and Philly's neighborhood loss.

a local Thompson is an active member of the local community of people who are in the same situation as Doyle.

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Robert Markert

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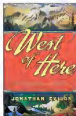
By Justin Bauer

For a book about a lost polar expedition, *Arctic Searcher's THE STILL POINT* (Counterpoint, Jan. 11) contains very little in the way of polar-geotesting action. She does this deliberately: choosing texture over pace. After all, adventure stories provide easy structure. Whether a polar expedition or a prison survey or a trek through the snow-pelted Keweenaw, familiar tropes of adversity and conquest supply the deep satisfaction that comes from fulfilled expectations, or useful conventions to plot against.

Searcher's quest, prize, reward: The fictional Eileen Mackley's expedition to the North Pole—the still point of the tale—gets supplanted by great names like deVries, but this, the mirror of the journal, and especially the family mythology shaped and passed down by the wife who started a half-century for his return remains still, man-made between.

subject and researcher. But the impact of the quest on deVries and husband Simon's present, where the bulk of *Searcher's* is controlled and precise. Wolfenden is in-

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constrained, shown closely, and the conflict between vague legend and knotty family history is amplified by the textured contrast between summer nights and ice-cold midnight sun.

The *Still Point's* family is the work like our national ones, like the frontier ideal that stands and shrinks the growth of Jonathan Foer's *WEST OF HERE* (Algonquin, Feb. 15). Both novels share surface similarities, with *West of Here* featuring a similar expedition to the shores of Washington's Olympic Peninsula, played much straighter or Eileen's aspen together all of her plots—mathematics as good half-dead—with resonance between past and present, but *Searcher's* that steps past the reach of the much diminished knowledge of these decades.

The quick swings between characters, plot, and even style Eileen manages are on purpose. He moves seamlessly from an ancient's tale to the fact that "looked like an ice cream cone with feet" to a school of salmon leaping "a river running inside the river, a leaping, wriggling ribbon of life." That this shift only occurs in one direction—from a heroic past, heralds of consequences, into a world, improved, present, not hoping for second chances—also shows an easy progression about the resonance of exploration,

while remaining mostly for its hollow clarity.

For all of Eileen's craft, there's a reason that this critique, some critics' a welcome directness, moving from a child's sense of adventure to the restrictions of adulthood. Spread over a century, it becomes a great, moved from the inside—an image who made it through adolescence—its reaching. Comparing the search, the downward without the suffering outside, in one of the best things *Armin Greder's* is in *WEST OF HERE* (Algonquin, Feb. 15). At 11, *Armin Greder's* world is magical, or at least outlandish. She comes from a family of alligator wrestlers, proprietors of a swamp school, an *Armin* takes a moment of park filling out a survey after her mother's death. Her sister Grace summons ghosts, "dances" the spirit of dead boys she says put out her, her brother Kien runs on foot, house, hoping to go to school but winding up mugging floors at the World of Darkness, a competing half-themed park.

The familial and financial circumstances that divide the *Righter* family and Kien and Armin as separate but parallel adventures. Kien, out of the swamp, struggles to understand the suburban normalcy he wants, Armin moves deeper into

rage within—and deeper into the swamp. By the time, near the end of the book, that the *Righter* and Armin confront the legend of swamp with Maria Woods, independently and with different degrees of familiarity, the distance of all that has transpired becomes shockingly close, necessary Kien "saw that there were wishes everywhere in the world. Wishes lying up for free greeny bags of twisted canisters and half-baked carrots at the department store in Armin's *Memory* At the bus station, wishes telling spells to write. Only the holes in ones got to live some stories."

This is the double-edged book that *Searcher's* the return here, it's a major reason for *Searcher's* prophetic grip. Her characters in more than action choose, their perspective evolves, and the progress of adventure as their world becomes more than an economy, a counterpart or a promise to something else the author wants to emphasize, but instead sets as the point and the vehicle for their stories. The result is a novel that is more than just pasty beautiful or superficially encyclopedic, but one that's strong and solid with the satisfaction of an adventure completed.

by baud@cuppaper.net

★ *Searcher's* by Armin Greder, *West of Here* by Jonathan Safran Foer, *West of Here* by Jonathan Safran Foer, *West of Here* by Jonathan Safran Foer.



Illustration by Ryan Gandy

deceitly compelling family drama, and more rather shamelessly plot-based wringing about the inherently manipulative nature of memoir writing. All well and good (although meandering patches feels like a too-easy target), but *It* endures the virtues of the best additional profane (oh, of course, fake) to skip ahead to the play itself. The protagonist feels a little per, but otherwise in Phillips' context *It* is remarkably convincing, and, more importantly, a lot of fun. It's really good enough to live up to its lengthy, elaborate setup, and it might even be better off without it. *It* (Random House, \$24.99, 326 pgs) April 18

—K. BOB HOFFMAN

Queer (In)Justice

By Amy L. Moyal, Andrew D. Rotkin, and Roy Whittall

FREDRICK HANSON, a 33-year-old black man, was sentenced with no criminal record, was arrested after a verbal altercation with his landlord. He was readily rejected by a Chicago police officer with a club covered in detergent. Jeremy Berke, a white transgender man, was beaten and strip-searched before being arrested by several female officers in San Francisco. He was jailed on the same, then forced to wear a dress and appear bare genitalia to the cops. There are just two cases spotlighted in *Queer (In)Justice*:

The Criminalization of LGBT People in the United States, which re-evaluates the penal system through a lens of race. While adhering and condoning, the book sheds light on various flaws in the legal system, as well as homophobia and bigotry among some in law enforcement. It also delves into the impact of queer subculture that has come to shape these misinformed perceptions. In the case of Frederick Hans, a Latino lesbian is accused of murdering a white heterosexual man, the authors say race and sexuality played a significant role in her trial when the state's attorney suggested that the motive to committed the crime stemmed from Hans being a "hard-core lesbian." Her sexuality, the prosecution claimed, caused her to kill. Despite any evidence, she was found guilty and is now serving a life sentence. Is the lingering question in this *ITLGBTQ* individual case even be guaranteed a fair trial, a true equality possible? *Queer*, \$24.99, 327 pgs, Feb. 15.

—JESSIE HUIP HONGHALL

Started Early, Took My Dog

By Kate Atkinson

RESSING CHILDREN, *LOOT* was, apparently transposed and empty lives are the mother of a Kate Atkinson novel. *Started Early, Took My Dog* has the truth into her collection of engaging, addictive

crime novels. Retaining Atkinson's born Jackson Brodie, sporting a new appreciation for poetry and England's geostrophic splendor, is the last for an adopted woman's missing mother, lonely in a red copper Tracy Waterhouse feels better for the man from her first case and her empty life with a stolen child in law, and supernatural actress Tilly shuffles between the present and the past, battling the rigidity of domestic and struggling to construct her emerging identity. These stories written to subvert each others' artists, with Brodie's making Tracy Waterhouse as she dashes from the past into an unexpected future, and with Tilly's memories teasing at the past, being touch with the now, a redemptive where to come. While the characters are busy running to and from what war and what will be, stories of trauma, marriage and shared women peak through, connecting Atkinson's primary characters to a host of other players. It's surprising that, in a novel this sprawling, a stitch or two gets dropped — a white-on-black murder and one child's education are solved, another murder and education are left unresolved. This conspiracy though, brings the story satisfyingly full circle, tying up certain threads while leaving new ones to dangle. *Started Early, Took My Dog*, \$24.99, March 21.

—CHAD MANDERKIN

continued on page 12

→ *By Justin Roeder*



Kate Brockmeier

THE ILLUMINATION

survive. "Then he meant he'd what he'd happened."

What had happened was no minor accident but a seriously injured the devoted husband, and killed his wife. This particular story, about coming to terms with loss, is beautifully told, with an airtight line to the plot and a raw conclusion. But this story is also just the second of six, each with its own isolated central character, each dealing their stories in a succession. All of these central characters possess distinct voices, and all show a distinct variation in the pain and behavior of the young injured husband. They range from a timid outside-spectrum child whose chapter is rendered completely in 30-word sentences to a writer on a book tour, unable to speak through a silent film. All of these characters live in a world created by "the illumination" — an unexplained, maybe inarguable phenomenon that causes pain to register easily, as changing light, which Brockmeier never defines. Instead, he soothes himself with describing its effects: "When someone pokes the small clusters of stars, you feel like the first of lightning, like startled shoulders like the torchlit rooms of ancient houses."

These characters are also tied — or, more properly, strung together like a chain — by the journal the devoted wife kept after husband's declaration of love, passed from one chapter to the next through a series of circumstances and small thefts. These devices, the concept of the illumination and the MacGuffin of the journal, don't always work smoothly, and by the end of the novel Brockmeier clearly strives to include them, as if he was reluctant to leave his original plot lines without a conflict. But when the focus is on the characters, their injuries and misadventures and inevitable deaths, covering them on the hole of their own beautiful suffering.

(*Illustration by page 12*)

► *Queer*, \$24.99, 326 pgs





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The Strange Case of Edward Gorey

By Alexander Theriaux

"FOR SOME REASON my mission in life is to make everybody as unhappy as possible," Alexander Theriaux quotes his long-time friend Edward Gorey in explaining, "because that's what the world is like." Morbidly dead, bleakly comic, as one might say on a bawdy evening and as well as a possessed soulmate, Gorey's acid little books are responsible for many a child's sleepwalking and to the shadows by the moonlight to nibble books all but content. Inside those generously illustrated pages were all manner of murder, evil, and catastrophe, all told with elaborate line art and Keweenawian flourishes.

Such a purveyor of the macabre suggests and the mysterious glimpse would be fit to be a conventional biography, which Theriaux has no intention of providing on this silent volume, albeit getting to more than double the size of his second entry, published shortly after Gorey's death in 2000. While a few facts do crop up—so we know when the elaborately bearded author (he died seven years later, when he was a bit short on his early life)—this is more a mosaic of Theriaux's friendship with Gorey than a life of the subject. Theriaux works to

characterize and contextualize, cataloging Gorey's often surprising love of film (his skull collection makes sense, but the love of soup opens? OK, maybe that makes a kind of sense, as well...) and analyzing in gossip and speculation, assuming a certain wit to a dead man, and only individual experiences. *Biographies*, 188 pp., \$19.95, Feb. 14

—BRANDY

Townie

By Anne DuBois III

IN MOST TOWNS, there's no shortage of miracle-deeds young men who like to fight. It's not often that a young man is so often that they need to fight. That need grows in Anne DuBois III for most of his life, which he describes in vivid, poignant, profoundly self-reflective language in his memoir, *Townie*. Growing up desperately labeled as the troublemaker in a sheltered Massachusetts town, DuBois used one, a punching bag and discipline to transform himself from scrappy guy into bulling beauty paragon. He wanted to physically attack through the "punchline"—the troublemaker that separates every human from the mother. He grew up from the mother fighting the mother that made him feel good about himself—that is, until the day he discovered that writing could produce the same effect. This brutally honest account of going

from downcast slacker to passionate author is humble, almost through—DuBois is just an everyday man, who simply spent much of his life in trouble. *WW Norton*, 400 pp., \$25.95, Feb. 28

—KARA JAMSON

The Revenge of the Radioactive Lady

By Elizabeth Stuebe French

THE PREMISE HERE sounds bleak. Seventy-seven-year-old Mary has moved to Tallahassee to kill the doctor who, in 1953, fed her a radioactive cocktail in a secret government study which caused her daughter's fetal cancer. The physician in question, a now missing Dr. Spengler, lives with his daughter, Caroline's dysfunctional family: barman-writer Vic, honey lover Sam, and her two older siblings, Ava and Ott, who both have Asperger's. As Mary's regrettable herself into their lives, she may intend murder but ends up forcing acceptance instead. Elizabeth Stuebe French doesn't dither around Ava and Ott, who are both Asperger's, and their tendencies to "get Asperger's" with humor and sensitivity. Likewise, her insights into Caroline and Vic's mid-life crises. *Spengler's* Asperger's and Mary's narrative is a one-of-a-kind tale.

—CHRISTOPHER HILL

Campy: The Two Lives of Roy Campanella

By Neil Lanman

THE LIFE STORY of Baseball Hall of Famer Roy Campanella has been told before in the expansive manner it's good to do. *West Chester's* Neil Lanman adopts a more nuanced approach to his new biography of the Negro League's first Negro manager, whose on-field career with the Brooklyn Dodgers ended after being punched out in a 1948 car accident. Lanman describes Campanella's remarkable life as the son of an Italian-American father and African-American mother in 1930s Philadelphia. "In the eyes of Americans society, it was [his mother's] heritage that determined Roy's racial identity," And

during Campanella's early career, Lanman notes that sportswriters generally spelled his last name "Camrine" or "Campanelli" and "Campanella" A 35-year-old Campanella entered the Negro League in 1937, expecting his mother's heritage might help him break the color barrier. Lanman does not shy away from the less palatable aspects of Campanella's life, including his early, unhappy marriage (he was with another two shortly after the car crash) and a rocky relationship with Dodgers teammate Jackie Robinson. But Lanman does illustrate how Campanella came to grasp with his brotherhood and here, in his final years, considered another Italian-American catcher from Philly who starred for the Dodgers—Mike Puma. *Simon & Schuster*, 360 pp., \$28, March 5

—ANDREW HUGHES



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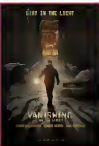
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himself "Woody Allen," the titular character in the B movie *Attack of the 50 Foot Woman* (whose existence and emptiness it's easy to feel cheated by the movie's truly nothing—but perhaps the disappointment more from having to say goodbye to new friends. *Deadline*, 223 pp., \$25.95, Feb. 8

—MARK KOPPEL

The Troubled Man

By Manning Nashall

AS FAR AS the troubled crime novel goes, Sweden's Henning Mankell has quite the story to tell—it's at least when it comes to his mooring, protagonist, Kurt Wallander. Deeply flawed and disturbed in every sense, Wallander is a sort of messiah who solves the planet's ill while solving its most horrendous murders. Yet now Wallander must contend with the free life of his own—guilt after having killed the wrong man, the onset of Alzheimer's, disillusionment with the world and his work within it. *The Days of Rain, The Man Who Swears, and Our Step-Beloved* are but a few of Mankell's Wallander works in which the complexities of emotional and physical distress are never let up. *The Doubled Man* is no different, save for the fact that his emotions run harder and higher in this one, the whole thing leading back to the Cold War and a tangle of old-world intrigue, a rarity in Mankell's best, modern writing and a perfect finale (perhaps to the series. *Knopf*, 364 pp., \$26.95, March 28

—A.D. ANDERSON

You Think That's Bad

By Jim Shepard

"I'M REALLY INTERESTED in how complicated our self-perceptions can be: the way it can link self-indulgence and self-compassion so recently and completely," novelist and short-story master Jim Shepard told the critics to-

day magazine *Memoirist* in 2006. No surprise, then, that of the 11 stories that comprise his 10th book's fiction, *You Think That's Bad*, some are first-person memoir stories. Set in locales ranging from a grotesquely homophobic mountain, 19th-century France to the second stage of the original *California Shogun* (a no-short-story study about spending months researching single life), these stories take self-indulgence and self-examination to harrowing new levels. His characters pursue extremes—evaluate research in the Swiss Alps, a World War II military campaign in the rotating hell of New Guinea, a water management unit in a remote, war-torn nation—while the details of which Shepard masters with awe-inspiring precision. Don't look for these people, and seldom names, for their personal or self-consciousness or more valuable, best as they are with piercingly direct and often congenial human weaknesses. By layering narrative to this way, Shepard explores the limits of what humans can do in the world—sometimes brutally, tactlessly, emotionally—as well as the after-anger consequences of our failures to acknowledge those limits. "We've learned more about you when we're before us than we expect," the title character researcher laments, "and I wish I was more glad than I was I'd learned nearly nothing at all." *Knopf*, 185 pp., \$24.95, March 28

—KATHERINE HILL

Nat Tate: An American Artist

By William Byrd

BACK IN 2006, if you'd ordered a copy of Nat Tate, you'd have been under big surprise. This portrait of an artist from the 2000s—a contemporary of Patrick O'Keefe and Willem De Kooning—there readers for a long. Art historian biographer's monograph of an artist on one it ever be level of it was like Alan Watts's book about Alan Watts. Turns out, the whole

continued on page 32

Two new translations challenge life beyond "I do."

→ By Nathaniel English



In Derek Coumans's recent *The Blue Valentine*, the short marriage of Dena and Cindy is coming undone. Dena is content with his life as a house painter; it's the kind of job, he says, that allows a guy to have a slow run the morning. What's more, he just wants his wife to be happy. His lack of professional ambition makes Cindy focus on her career.

But Cindy, who had no choice but to be a physician, is astonished by his role as a nurse, a frustration that Dena gradually doesn't understand. But his commitment becomes a relief for Cindy's disappointment. Why won't he live up to his potential? Why can't he be more serious?

Such are the very planks of the equally strong-willed Christine as regarded in her husband, Joe, who works in a bookstore, in Theodore Pasternak's modern masterpiece, *JUSTICE PALE* (Feb. 15), introduced in Douglas Perle's translation of the original German by New York Review Books. Pasternak, who is nearly 60 when he started writing novels in 1973, constructed wonderfully precise and carefully observed narratives in the mode of the Portuguese *Répêche* Quixote and the Brazilian Machado de Assis.

Like Blue Valentine, *Justice Pale* is a study of a marriage dissolving apart. Always careful to examine all sides and explore every complexity, Pasternak tracks Christine and Helmut's desires, their differences in personality—"In spite of all their love, his easy-going temperament was no longer in harmony with her masculinity"—to sexual, religious, and class resentment. Helmut is left with Christine's devastation. "A woman," he says, "must not have some warmth, some benevolence, but someone who is not so much on her own."

Soon enough, for Pasternak was obsessed with the specter of adultery, Helmut is forced to leave his own country, then, after a short stay in Lake Ann with Elise, a young, vivacious woman, and they both themselves at the edge of an ice-free heading out to the North Sea. Is he dis-

ting enough to prove his husband? "We're needed here, Elise," he says. "Should we go beyond it?" Helmut's words double.

Even clearly in this carefully constructed narrative, as critical as it is, they raise the stakes on the arm. Elise is simply too hot to handle. Beyond it is a place that Helmut, a bare mountain who likes to discuss philosophy and local history, can't really imagine. Beyond it is something Helmut couldn't have dreamed the 20th century.

The good folk of New York Review Books—an association they are to finding and publishing the fine stories of modern literature—have brought us that, too, in Robert Hrabal's new, without the existence *DANCING LESSONS FOR THE ADVANCED* (Jan. 21). Before Milan Kundera, Hrabal, who died in 1997, is so the master of Czech literature. Where Pasternak is mostly obscure, Hrabal's narrative, a 70-year-old scholar after a long career in the art, is a masterpiece. The prize, in the translation by Michael Henry Heim, combines the three extraordinary bits of *Prima Moller* and the bewitching shiver of *Goodnight, Goodnight, Goodnight*. Gaze for good as Helmut's days. "Marriage," says Hrabal, "is like dropping a candle into a sheet of blue, so, there are days when a man says to his husband, 'You know what you need, Papa? You need a good smack on the knee and he says to her, 'Mama, you dirty bitch, if you put that plastered nose mine I'll have your mouth open with a camp stool, and then young ladies, I don't start to smile, even Goethe had his troubles, to my nothing of Helmut.' " Just ask Cindy and Dena of *Blue Valentine*, whose unraveling marriage finally erupts in violence and hatred. Gaze for good as Helmut's days.

continued on page 32

continued on page 32

thing was a hoax. There is no Not Tote. Even David Bowie and Gary Vindal, the book's authors, were in on the joke. An odd 11 years later, *Not Tote* is available again, and it's pretty amazing. The details about the 1960s American art movement and Tate's techniques of concealment and

repeating are so painstakingly researched as anything Boyd has written. What's more, the many references by and about Logan Mountstuart, the protagonist of Boyd's subsequent novel, *Any Human Heart*, become fun to pick. At 73 pages, *New York* may be a quickie read in Boyd's canon.

but at least Hasky would appreciate it. *Newsday*, 72 pp., \$12, April 26.

The Information

By James G. Thompson

WITHOUT THE debate, Glasse, James Glasse proved he could make technical ideas accessible to a wide audience. The book was a surprise best seller and, more unusually, introduced the term "butterfly effect" into the popular lexicon. Though his focus has shifted from science to transformative technology, Glasse hasn't lost his touch. The *Information* opens with a description of African talking drums, which colonizing Europeans couldn't grasp their heads around. But as Glasse lays out, there's a crucial structural linguistic difference between African and European languages, which explains how the drums

work, why the drummers' language was an aide with bizarrely simple syntax and, perhaps most importantly, how that system is the key to understanding transmission errors. Glendon's book is a work the completeist to Charles Seale's terrific *Decoding the Unknows*, a more analytical account of information technology. Glendon's latest is more historical, but no less than less engaging and thought-provoking throughout. *Plus ça change*, \$44.95, \$28.95, *More! I always Glendon* *reads of the New Library's Central Branch on March 1.*

—MATTHEW HOFF

When the Killing's Done

By T.C. Brink

ECOSYSTEMS HAVE GONE every-
where in the Channel Islands: Rats,
feral pigs and sheep, all ex-
tensive populations, threaten the

schizophrenic's unique kind of reality that when you get down to the granitic bedrock of DE, Bayle's environmental dream, the "problem species" is undoubtedly the homo sapiens. Bayle's novel starts from a distance, an emic point on the preservation of the place, Children's habitat. On the site of the National Park Service, tightly wound biologist Alma Bayle Tidmore pursues the government project to kill off some native species, while Ethel LaLay, a disaffected activist with anger-management issues, angles to thwart her efforts. Bayle sets out a plan to kill off the native species, but she is thwarted by the government's decision to kill off the native species. Bayle's novel is a masterpiece of environmental fiction, and it is a must-read for anyone who is interested in the environment.

—2008 J. G. Thompson—

The Information	The Information
The Information	The Information
The Information	The Information
The Information	The Information
The Information	The Information
The Information	By James Gleick
The Information	By James Gleick
The Information	By James Gleick
A History	By James Gleick
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Smallmouth bass
of Lake Superior
population

4. **THE HALLWAY EFFECT.** In a study of gender roles and aggression, Tannen and her colleagues (1990) found that boys and girls in the same grade were equally aggressive. However, boys were more aggressive in the hallway than in the classroom, whereas girls were more aggressive in the classroom than in the hallway. Tannen and her colleagues suggest that this is because boys are more likely to be aggressive in the hallway, which is a more public and less structured environment, while girls are more likely to be aggressive in the classroom, which is a more private and more structured environment. This finding is consistent with the idea that boys are more likely to be aggressive in general, but that girls are more likely to be aggressive in a more structured and controlled environment.

IN THEATRES MARCH

[just an empty pair of pjs]

[Microscope]

> return of the king

While the *Book Quarterly* sets its sights on the new and the soon, let's use the space to gaze into our middle-distance literary future. The book I'm most looking forward to seeing spring in *The Pale King* (Little Brown, April 15), the reportedly most blow-away left and mailed by David Foster Wallace when he succumbed to cancer in 2008. A new 680 pages, *TPK* is narrated by David Foster Wallace, the new trustee of an IRS office in Paris.



—Patrick Rapp

> douchebaggery 101

Chris Rockstar (aka "real" fucking comic," according to a redemptive notice on his website) is an expert on perfidy. He's the guy behind *A****hology: The Science Behind Getting Your Way*—and *Getting Away With It*, he'll read from his *CR's Notes* follow-up. *A****hology: The Cheat Sheet* (Adams, Jan. 24), at the U-Penn bookstore next week (March 5, upenn bookstore.com). Drop us some advice on perfidy any website might need to consult. This fucking a woman not keep her "on the bank." So we're telling your girlfriend, ex-hubs.

—Chris Rockstar

> sweet reunion

It's been 25 years since Francesca Pissal published *Double Loss*, the first entry in the Sweet Valley High series, and about a decade since the last of the 600-plus books that followed: *Double Loss* (Eloise Winkfield and her best-girl twin, Jessica, from elementary school and college). Pissal's *Sweet Valley Confidential* (St. Martin's, March 29) checks in on the sisters at 37. Has Liz grown a spine? Is Jess still a bitch? Reunite your sweethearts in dying lockers.



—M. J. Fine

> missed opportunity

Philip's HOK, Upper Darby's prodigal daughter, *Time Pay*, is coming home this spring for an appearance at the Philadelphia Book Festival (April 12, www.library.org). Interviewed by *Radio Times* host Marty Moon-Gause, Pay will grab about her first book, *Boysenberry* (Random House, April 15), a collection of fairy tales as the modern version. Set for us, the event's already sold out. But don't get your honey paws at a twist—she probably doesn't care that you can't know her brother's teacher's third cousin's friend, anyway.



—Joan M. Hollister



re:view
FROM PRICE TO VALUE ART

STATIC CLING



NEW AMERICAN VOICES 8 | Through and April
Philadelphia and Newark, NJ | April 22, 2:30-5:00 PM | www.library.org

> THE SECOND FABRIC WORKSHOP and Manuscript is quickly second modernism, "New American Voices" is quickly just modernism. It does not, however, point to be an American direction. The four featured authors—Janelle, Lisa Mann, Robert Frost and Neil Simon—are an excellent and easily engaging introduction to the spectrum of current world exploration. But it's not a newish. Rather, these authors represent a contemporary quarter that holds separately on the past.

Mann has lived in South Korea, Iowa and now Florida. In *She Says* and *Embroid* she uses cultural clichés—both popular and traditional—as a device with mounted work. Commercial embroidery applies, some fabric from Alaska and her wedding dress, to art painting and leatherbinding elements of these autobiographical and historical narratives. Mann's hybrid surfaces (as in *Golden Garden*) pictured make an elegant statement about shifting perspectives and the accretion of a recent history throughout a person's life.

Like Mann, each "new voice" brings a personal way of identifiable imagery. Gains suggests 20th-century domestic interiors with suspended custom of pipe-down glass and metal table, looking a little like Jorge Pardo's *Lighting*. Pardo's old location *Photography* by *Lighting* Pardo's. From old American display convention of family photographs as a note to the modern world and clothing, suggested with old-fashioned covers in gold with a red-lined border.

The recognition (the science is fashion design) becomes more useful today. Scott's "Modernity" stilling art, air-driven, computer interfaces, chaotic egg production, "piles" merge modern electronic with art. Frankenstein's science the complex and ecological page—"Gaps on" as *FW* employs. Art Lachar does best there—select images in a modern and science process.

(p. 100) (p. 100) (p. 100)

flickpick [critic's choice]



VANISHING ON 7TH STREET

[C] HORROR MOVIES ARE only as good as the ideas behind them, and the one behind *Brad Anderson's* *Vanishing on 7th Street* simply isn't very great. Imagine for a moment that you're afraid of the dark. Now you gaze that what you're afraid of isn't what lurks in the shadows but the shadow on the wall, which will sneak upon you when the lights aren't on and sneak you away, leaving only a pile of clothes. The fact that succumbing to the movie's spell requires getting the shivers at the sight of a pile of dirty laundry is only the most acute of *Vanishing on 7th Street's* problems. Casting the misanthropic Nedra Christensen as one of a group of survivors banded up in a dirty bar has nearly done us help. Nor does giving *The* *News* a hysterical, and eventually racist, orientation to play a more engaging rabbit whose baby is now just an empty pair of PJs. But the biggest problem is that *Anderson's* script occupies a bunch of already written scenarios in an enclosed space and proceeds to have them blather on at length, obliterating whatever shivers disappear.

The film has managed to slip up by that point. John Leguizamo handles his way through an underwritten role happily, but he wisely manages to escape himself from some of the more aggressive scenes. Anderson is capable of more layered work. Although it doesn't deserve its cult reputation, *Brad Anderson's* *Vanishing on 7th Street* is a promising performance or an intriguing idea to be found anywhere. You might think something's hidden on the shelves, but turn up the lights and there's nothing there. —Ben Adams

Succumbing to the spell requires getting shivers at the sight of dirty laundry.

FRUSTRATING: John Leguizamo takes a problem from one of our survivors in the locker-room movie *Vanishing on 7th Street*.

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[music picks]

+ **RAY BENSON**

➤ **western swing**

"It's my hometown. If half the people I know in high school show up, we'll fill the place," chuckles Ray Benson, who put on two years at Springfield MassCo and two at Penn Charter. Dressing a black? Maybe you know his go-to denim all too well: Ray Benson — founder of Redneck on the Wheel, the band that provides the living link to western swing's lagging scene, Rob Williams Wednesday's show at the Tin Angel will be strictly Benson, showcasing off-in fingerpicking and singing "I'm Not Kung Fu's to Be Proud."

—**Melody Armstrong**

Wed., March 5, 8pm, \$10; Tin Angel, 20 S. Second St., 215.594-0776, tinangel.com

+ **REVOLVER**

➤ **folk/pop**

Listening to Peter Dinklage (Antsbroski), the new EP from this well-oiled Pennsylvanian trio, you might find it hard to get past how terribly nice it all is. You know "nice" can be an insult, right? All deliberately plucked acoustic guitars and immaculate chord-style harmonies, with the occasional cello — like mid-period Dead Boys in unadorned monochrome, or Elliott Smith or Nick Drake with all the poetry and poise you could want — there might not have been any pop music this strongly drawn since the 1960s heyday of The Left Banke. Even so — think it up: the group's classical chops, particularly evident in their highly refined vocal arrangements — you've got to admit it all sounds so fully nice.

—**K. Rissa Hallgren**

Thu., Feb. 25, 8pm, \$10; with David and Wren / Wax 22, 4000 Locust Blvd., 215.425-5845, pdxrockhouse.com



GAMBLING PROBLEM? CALL 1.800.GAMBLER

[music/dance festival]

OF A FEATHER

Bowerbird and Ladybird flock together to draw local artists out of their comfort zone.

By Shaun Brady

The more that Dustin Hart has been presenting under the Bowerbird banner over the past five years has translated a remarkably wide range of styles, from minimalist atmospheres to eye-popping noise, spontaneous improvisation to exacting composition. But one thing that all of the artists who have played a Bowerbird concert share is an embrace on the periphery of mainstream audience's awareness.

Hart hopes to change that, at least a bit, with *Blindspot*, an innovative music and dance festival taking place over the next week and a half at historic Christ Church. The event, undertaken cooperatively with Ladybird—the development, production and dramaturgy guru of Acorn Drexlowski—also follows in line with Bowerbird's concerts at historic houses in Old City, which raised awareness of avant-garde music simply by placing them in unusual spaces.

For both presenting organizations, *Blindspot* represents a shift in tactics. For Ladybird, it's stepping out from behind the scenes to enter prominent role; for Bowerbird, it signals a shift from profitable concert presentations to lower but larger-scale offerings.

"Our two partners are taking a night-night turn at the same moment and now we're headed in the same direction," Hart says. "We want to create things that feel unclassifiable, unrepresentable, and we want to do things that have a bit of a legacy. I've come to realize that it's important to put that work in a variety of contexts."



Subterfuge

surely answer those questions but he's willing to ask them on a very public way. I think the thing that unifies everyone that's involved is their willingness to engage on those questions in a very public forum."

For most of the musicians, the main question will be how to engage with an unfamiliar and unwieldy instrument—the Christ Church pipe organ. Most of the instrumentalists are not known as organists, but were excited about the challenge to take on daunting musical challenges. *Scoughborough* composer John Zorn, minimalist composer Trey Gunn, conceptual artist/John Zorn co-founder the Delfino Brothers, San Francisco leader Marshall Allen and keyboardist Paul Barron—these and other performers will each inevitably approach the organ in distinct and personal fashion. The only traditional organist on the program is Christ Church's own musical director, Puffer Rattmann, who Hart expects to see the possibilities that he didn't know existed in his everyday instrument.

For the dancers, the opportunity will be to present their work in

large people will draw value from comparisons, not just when things are similar but how they're different."

In the festive case, the titular *Blindspot* refers not to potential lateness, for once, but to the performers, each of whom will be faced with unusual challenges. "The organ of the name *Blindspot* is the idea of doing things and seeing possibilities that you didn't think existed," Hart explains. "It's not neces-

[arts & entertainment]

s a new space, the church's newly renovated Neighborhood House. The festival was inspired by the work of Meg Peley and Subterfuge, both of whom will adapt previously produced work to the church's confines. The shift in venue is even more drastic for Mohan Patel's PIMA Group, which typically works only in site-specific situations, so that the typical performance setting will become an alien environment. Two "Mixed State" evenings will pair musicians and dancers unfamiliar with one another for unimpeachable performances.

By combining forces, Hart says he and Drexlowski hope to "bring two communities together that really don't interact, that mesh. The reason we're working together is because we basically believe in the same things. We like the idea of working independently to support the artists that we believe in that live in Philadelphia, but also to give them an opportunity to do something really new."

(s_brady@citypaper.net)

■ **Feb. 24, March 6, 13, 20 PM:** Christ Church, 400 Locust Street near Market and Christ Church Neighborhood House, 201 N. American St., DCI 101 4777. blindspotDCI.org

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THE LIFETIME

2.24

Editorial

✚ THE UGLY ONE

Common playwrights: Marjorie Weyersburg's "ripped from the headlines" comedy *The Ugly One*, hailed as a glitzy, campy, absurdist nightmare, would've been set anywhere more appropriate than Southern

Cableman: Landing man Eric Tabbie plays Leticia, a normal guy whose life crumbles when his boss calls him "unacceptably ugly" (*William's Fantasy*). The fabulous South Dakota scene that ensues, Leticia begs new life — but instead humiliates men — has become the

Additional information

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books.org](http://www.independent
books.org)

[[reading/signing](#)]

+ STITCH 'N BITCH

[illegible]

HUST writer-in-chief Debbie Weller has wholeheartedly enough to confess, it's knitting. The yarn she's up to in *Stitch by Stitch: Superior Knitting: The Beyond the Basics Book*, which she'll read tonight at the Free Library, is not an old-fashioned, just barely modern, commonplace but her many knitters

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

Phos., 904, Vol. 1, 1993, pp. 1049-1050.
Library, Central Research, 1033 Plant St.
752-557-4043. See also 90-1049.

February

2.25

[info@vivo-arts.org]

THE LOWLY ANTI

Then those island birds build their eggs like old-fashioned ones — or at least the modern equivalent thereof — so they can be

the first few months I work, hundreds of networks, learning, actively solidifying an infrastructure in the face of disaster. By now they can be said to have moved, insofar as that's possible for a modern entity with such a patently old-school aesthetic. The newly named Super/Fast (Moose) makes no commitment to faster increasing levels of stability, attaching with the

mentally collected (1)

making talk they've made them
more on, with some out the line
get really brilliant' alongside like
the Donald! He says: "being
this is All New, America?"

—H. Bruce Matthews

For full details on Ballou-Robb,
General LeBaron, First Chairman
See page 209 of August No. 1977
JBL 34:88. lebaron@ballou.com

[concluding sentences]

TOMAS MEIERMAN

The quiet growth in Thambi Moorthy's daunting new novel, *Widdow Kensington*,

[illegible]

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For, Rick Hill, Editor, *For*, Gloucester
Mass. 01930-0001, TEL 508-285-
0000
gloucester@for.com

SATURDAY

2.26

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+ RAT PACK LINE

Spotting rare vinyl gems
In Hong 'Nia once again comes'
Search like a job for the Phils
Sixty-fifty: Gary Mundy Chosen. The
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region, unknown back to a more
savage and slightly later for its
cultural tribute to legendary
Rat Pack crooner like Frank
Sinatra and Sammy Davis Jr
"We then moved," as he long has
written Sandy Renda (PACB)
and only learned the song styles
of the Rat Pack, they charmed
the stadium "When we see
the fabulous Renda should be
through the roof."

1. *Journal of Management Studies*, 1997, 34, 1, 1-14.

*Rev. Feb. 24, 1900. 400 Eastern
Church of the Holy Crossmen. 1137
Chester St. 134-135 1900. 1900.*



© 2004 Blackwell Publishing Ltd

Some shoes inspire outfit: others inspire dance and, in the case of artist Austria Cavallio, shoes have been the muse for an entire art installation. This week, Per Merx College's A/V & Design

pragmatically presents the Internet. "For people who breathe The Way, it's a holy hybrid of short stories, non-fictional text, and a window installation of biblical text to exemplify this text by shrouding distancing bold block letters with delicate edges of each character to create an overall version of the writing or the words as a need to things happening in the story." It would be like holy text "the viewer never reading it."

light departure from her usual medium is always kind of freeing writing," she says. "I've almost started to like the movie, but that's more pick-up as a pen to write a series of three different pairs of socks! That's why Space or Corbulo allows himself the same. The change breeds shows. When I see labels under piles of clothes I'm like, 'Well, I guess I should be a little more of a selling show-buff art rush. Opening my eye, then I thought I had my 750

July 2001

State or country showing growth? Use 1 for Yes, 2 for Indeterminate and

1 June

+ ALVIN AILEY

Even people who know next to nothing about danger consider Alton Arley a household name. The photographer's 12-year-old company is practically an American institution, not only



for its forthright celebration of black culture, but also because it defined its own style, blending gospel techniques with Broadway-inspired theatricality. If *Uptown* success is what you want, modern dance

leave your preconceptions of the show. Adey's performance at the National this weekend proved heartily recalled a few weeks as well as the company's signature crowd-pleaser, *Revolutions*. **Book it.**

—**Franklin D. Roosevelt**

See Ad. Ed. Fund/Wy. on Bus. Ad.
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[modified]

WALK FOR CHOICE

With the sting of Robert Kennedy's "honorific" election close still haunting, Philadelphia has all the more reason to get ready at the International Work for Children 2011. Local organizers Augusta Christensen at the planned state-wide build beg march, which also takes place in other

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By Chad Davis
Illustration by [illegible]

quizzo

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54 Illustration 2: 54 Illustration 2

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home carriages in Old City, Cof
En says the training will teach
passenger people how to take
the first step toward someday
running for president.

the appendix

Del. Feb 28 7pm. J. von Wierden (Hans)
Book, 104 South St. 214-473-0709
wonderdiscovery.com

Figure 1

+ MARC COPLAND
Aging is a bit more than a stage for this one. Promat (and native Philadelphia) Marc Copland regards class harmony with a twisted, nonconformist twist and a complex layer. The film is accompanied by longtime troupe mates Doug Wren (Joan) and Bill Brown (the man in the suit).



Copland's posters. But most, importantly, he'll be joined by trumpeter Tim Hagman, a longtime collaborator who brings an equally vivid but more understated voice to the proceedings. Together they deliver from a rich harmonic palette that reminds one of early Schoenberg—an early to start over from the bar.

For more information, contact:
 Dr. P. H. R. and P. H. R., RFP-III,
 Chemical Corp. 1431 Avenue N
 111-111-1111, chemochem.com

SUNDAY

2.27

THE WAITSTAFF

Alleviate your winter blues with a healthy dose of belly laughs courtesy of local shortfilm comedy group The Whistlers. For their first show at World Cafe Live, more than a year, the Whistlers take stage with standup stars Dave Tietz and comic country crooner Stephen Shulg. With sketches taking on politics and religion, plus plenty of pop culture asides, no time is left

The tabled list of positive barley was made available to all relevant officials.



As a one-stop shopping guide, this
magazine is a must-read for all
those who love the beach.

—Gloria Palomares

TUESDAY

3.01

YEMEN RILES

If you like music that transports you, Yusef Lateef ought to do the trick, particularly when they perform in old-worldy Redd Foxx's Royal Kaba-las, and his band of Offense.



desire-things are in the heart of the project. He is a young guy, but when he opens his mouth, emotions pour out and the usual restraint is dissolving. The imagination of this man poured in breast and riding horses and Mobile Barbary pearstone, coffee and reds. But tranquility and transport. There is no real, otherwise, a natural part of any man's life from that part of the world. And the poem—these great and strange poured over a great clear head—there is a lot more to read.

—HARRY K. KENNEDY

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SAT 10P
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SUNDAY 10P
REUNITED: SAVING THE LEGAL
THE PHILADELPHIA JOE (CONCEPT SERIES) SUB
MIG BAIRD & ARBORIO
OFFICIALS: BOWEN & W
A JAWBREAKER CONCEPT (FROM THE HOUSE OF HORRORS)
STEVE EARLE (NO 2) (ADULTS)

SUNDAY 10P: THE BUNDY: BRAVING THE BUNCH WITH MENDON
SUNDAY 10P: BRIDGING FROM TIA 1P

MON 10P
WOMEN ENTER LAST MIGHTY BANGING THE BATTLE STYLE: ACHIEVING THE STRENGTH
BLUES, BRIGADE, AND BANGING FROM SP-REARREST

TUE 10P
COMMENTS: TUE TUESDAY: BOLD: ALBERTA: IN: DONALD T AND PHOENIX
FROM: IN: DONALD T

WEDNESDAY 10P: BRIDGING FROM TIA 1P

SUN	SAT	SUN
SUN, MAR 27 AT 8PM	SAT, APR 6 AT 8-10PM	
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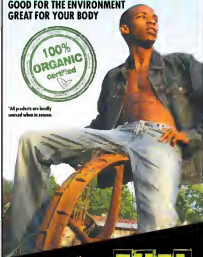
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It's a fact, "do everything" could be Kenneth's motto. Serious cocktails. Know-the-farmer food. Sustainable design. Artisanal puns. Even the desserts (chords of salty chocolate bark, plinking vanilla ice cream, a delectable raspberry tartlet) are worthy. Early when a restaurant does everything does it do everything well? Kenneth's an exception, even with some kitchen slopups like an ever-wronging risotto (already off the menu) and an overcooked Scotch egg (I don't know it before I read it). The latter was part of a Robert Burns dinner that also featured leaven sugar, vodka, and citrus-cured salmon draped over bannock bread, a Scottish berry/plum/raspberry blend debbed with citrus infusions.

"There is no such uncertainty as a sure thing," the Scottish poet famously said, but in the case of Kenneth's staying power, the best just might be wrong.

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» Kenneth's Work? see BOTTOM RIGHT PAGE 32

The nuttiness is coaxed like a cobra from its charmer's basket.

The cool country guests don't make for a dynamic Bloody Mary, vegetable-rich enough to transcend the roasts & flourish-toss boules. But with cocktails designed by bartender-about-town Phoebe Eames and Christian Gail, plan wine and crab beers, choosing what to drink isn't easy. One evening night, I got turned out by the Stone House, a smooth elixir of Old Grand Dad bourbon, apple cider and honey. Glorifying with framed orange oils, the Male Appetite did the trick during another visit, with doses of apple brandy, Averna, Pinot's and ginger liqueur.

Eames and Gail pulled the core of their menu from the Philadelphia area, around the time Christmas immigrant Steven Kenneth bought this building and installed a boarding house and basement boogie up.

Kenneth, the man, has times passed a way, but you can see him in the gray gray photos, donated by surviving family members, that line the walls—a dapper dandy of Della Pella and Eames's varietal-and-respective stovetop. The restaurant came from a house of North Philly building. The tables are old barn wood, built by Eames's carpenter father. The long-legged people opposite the bar was fashioned from the wilder rail, used wood, recycled glass and milk cartons. The menu of Della Pella and Eames's one-of-a-kind, Kenneth is on track to be the first major serving establishment in Philly to be certified by the national Green Restaurant Association.

One exception to the nothing new design: Bar's First Floor. Even before looking up with Della Pella, Eames, a native-born of a San Francisco co-op, was in the process of setting up a truck operation called Flirted Pans. Kenneth has proven a solid, albeit immobile, practice site. His dough gets a local audience from Lancaster-based Dairy Cow, its high-gluten content, when combined with the even's bakery-bread mixers, creating 12-inch pie with an optimal balance of chew and crunch. Three options currently—I loved the most of anyone, Eames's favorite herb, an herb of the oil on the vibrant margarita—with more on the way of the pie given popular Eames like things are heading that way. "I'm looking at my puns guy's prep list right now," says Eames, "and it basically says, 'Do everything'."

In fact, "do everything" could be Kenneth's motto. Serious cocktails. Know-the-farmer food. Sustainable design. Artisanal puns. Even the desserts (chords of salty chocolate bark, plinking vanilla ice cream, a delectable raspberry tartlet) are worthy. Early when a restaurant does everything does it do everything well? Kenneth's an exception, even with some kitchen slopups like an ever-wronging risotto (already off the menu) and an overcooked Scotch egg (I don't know it before I read it). The latter was part of a Robert Burns dinner that also featured leaven sugar, vodka, and citrus-cured salmon draped over bannock bread, a Scottish berry/plum/raspberry blend debbed with citrus infusions.

"There is no such uncertainty as a sure thing," the Scottish poet famously said, but in the case of Kenneth's staying power, the best just might be wrong.

(Continued on page 32)



Fish on Bedford House / Mike Stollensmink (Little Fish, Galt) has started his latest operation in the top-perfect hood of Fishbrow. Fishon suffices an affordable fare dense up Stollensmink-style, plus a serious river bar. Highlights of the menu include cat pargues with honey, sazon and brown butter, fried oysters with a lush white, lobster grilled cheese, and swordfish schmeched. To drink, 10 beers on tap and more in bottles, plus soda tabs. Fishon opens up shop at 4 p.m. weekdays and at noon on the weekends 300 E. Chivers Ave., 367-7613 0343, fishonahollywood.com

Far From Home Café | Larry Cusack and Wade Smith reintroduce their food truck from the US Virgin Islands to Philly, and now they're looking to introduce a menu of American comfort foods – signatures include "The Mighty Jink" (a pork sauté burger with Caribbean mayo) and the "Friendly-Philly Cheesesteak Dog," a sausage/cheesesteak hybrid. *Find out if you're chosen and emporium on the site.*

Far From Home operates at LOVE Park, from 11 a.m. till they sell out, on Monday, Tuesday, Thursday and Friday 310-427-0200, facebook.com/farfromhome.

Port Richmond Pour House | Former Solid Half-brother John Dowell is a few months away from converting the old-school Corner Spot into Port Richmond Pour House, a pub that will offer an exclusively American craft beer lineup. Follow progress on the website. 2263 E. Clarendon St., portrichmondpourhouse.com.

Cook | Audrey Buchanan (Audrey's Cider, Twenty Manning Grill) will take over what was Sushibar for a demo kitchen and culinary education center called Cook. Related to open in early summer, the space will be converted into an open kitchen for dinner events, classes, parties and more. It'll also serve as a culinary resource center. 353.8 366.40

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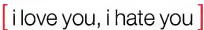
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